

Alternatives Reviewed

Modified Spring Weekend Plan Approved

by Jeanine Fig...

The Student Activities Committee (SAC) approved Mather Hall Board of Governor's (MBOG) modified spring weekend plan after an open public hearing on Wednesday, March 19.

The committee reviewed various proposals presented by certain Trinity organizations and groups of students before making their final decision in an executive meeting.

During the hearing, many diverse opinions were presented and discussed. The meeting was attended by 150 to 200 students.

SAC chairman Larry Golden conducted the hearing and the question and answer period which followed each speakers' address. Peter Mindnich, chairman of MBOG, represented the Board of Governors and their new, modified proposal. Gil Childers, who also spoke in favor of the MBOG proposal, presented a petition with 510 student signatures under the guise of a hastily organized group called Students for a Good Spring Weekend.

The Trinity Hunger Action Program (THAP) offered the most opposition to MBOG's proposal, and Mac Margolis spoke on behalf of the organization. Another petition was presented by Jill Englund. Her grassroots proposal requested MBOG to modify various sections of their program for spring weekend.

SAC members present at the hearing included Steve Batson, Jim Cobbs, Jim Essey, Golden, Hank Merens, Peter Phinney, Kathy Walsh, Peter Wolke, and Eric Wright.

College administrators present were Ellen Mulqueen, dean of student services, and David Lee, associate dean of student services.

MBOG Chairman Mindnich said the board was concerned with the lack of diversity in programs, and that they tried to reach all factions of the student body with the spring weekend proposal.

"The sum of \$5,000 does not seem excessive for three days of activities," Mindnich said.

This total sum is \$2,000 less than the total expenditures spent on last year's spring weekend.

"Unity of the campus is an important issue, and I feel spring weekend will help to accomplish this through a diversified group of activities which all students can participate in," he said.

Mindnich also said that because lunch will not be served in Mather on Saturday afternoon, MBOG will receive a rebate from SAGA.

Next, Mac Margolis spoke in opposition to the MBOG proposal. He said,

"The issue of hunger is linked with spring weekend. \$5,000 is the

minimum amount to be spent on this weekend. It should be called subsistence weekend."

Margolis said that THAP opposed money be spent on grain based alcohol. He suggested that the weekend be BYO. THAP refuted the plan of allotting \$2,000 for a 'mediocre' band. The organization suggested that the expenditure be used to pay a speaker such as Dick Gregory or Tom Wicker.

Margolis also commented that, "Caring about the hunger crisis must start on a community level. We must be concerned about humanity, and this weekend is an indulgent extravaganza."

Margolis referred to a quote which says: "The best thing you can do for the poor is not to be one of them." He felt this was the attitude of many Trinity students. He complained about the hunger problem and inequitable

distribution of food in the world. Margolis suggested another way to keep expenditures down is to use wine instead of grain based alcohol.

"We are glad to see the idea of a marathon softball game for hunger, but money is not always the answer. Many people feel money raised for an issue such as hunger will aid in nullifying the problem, but it does not negate the severity of the problem," said Margolis.

Jill Englund spoke next and offered various changes and additions for MBOG's proposal. She said,

"There are two areas of controversy -- less alcohol, and the use of more school talent."

Englund thought the Square Dance should be held on Friday night to replace the band.

"Sunday should be a quiet day - a recovery day for some, and a day

where students can schedule their own activities," said Englund.

Gil Childers, who offered a petition with over 500 signatures favoring spring weekend, said he complied with what MBOG had proposed.

"It will be a definite unifying force, and I feel it will be a widely attended event," said Childers.

He commented on the fact that MBOG had made an attempt to modify their original proposal by cutting \$2,000 from the total expenditures.

"I think that MBOG's proposal is a positive compromise to the majority of students," said Childers.

Childers opposed THAP's idea to have a speaker, citing the poor attendance at lectures, especially in the case of Tom Jarriel.

He also said that the allocation of beer will amount to 3 1/2 beers for the expected 1,000 students who

will be present, which Childers felt was not excessive.

"The schedule is flexible, so other groups on campus can add events to the weekend activities. The softball game will bring in a good deal of revenue for the hunger problem, said Childers.

Following the statements of the main groups, individual students who either spoke in opposition to MBOG's proposal, suggested additions or revisions, or supported their new modified plan.

After the public hearing (the crowd had dwindled substantially), the SAC voted to have their executive meeting open (a move suggested by Gary Morgans). During the meeting, the SAC voted favorably for MBOG's new proposal, and they said additions or revisions could be added to the schedule planned.

Spring weekend is April 25-27.

Energy Symposium Set for April 11, 12

A symposium to inform the public on the pro and con aspects of nuclear energy will be held Fri. and Sat., April 11 and 12 in McCook Auditorium.

The program, sponsored by Trinity's physics department, will feature authorities representing both favorable and negative viewpoints regarding nuclear reactors. It will include a general discussion on reactors, alternatives, and reactor safety.

At 8 p.m. Friday, a general discussion and slide show on nuclear reactor operating principles will be given by Robert Harris, a reactor analytical engineer at Northeast Utilities. Following this, two films, "How Safe Are America's Reactors," and "Atomic Venture," concerning

construction of a reactor, will be shown at 9 p.m.

A film, "The Nuclear Alternative," will be shown at 9 a.m. Saturday to set up the main issues of the debate on the topic "Reactor Safety and Safeguards," which follows at 9:30 a.m. Speakers for the debate will be Henry Kendall of Massachusetts Institute of Technology, who is a nationally-known critic of reactors and member of the Union of Concerned Scientists, and Marc W. Foldsmith, a nuclear engineer from the

Energy Research Group, who is an advocate of reactors.

Commentators who will discuss problems of shipping and processing fuel before and after its use in reactors during the debate will be David Jhirad, a physicist for Science for the People, and Robert Calabro, nuclear fuel management engineer for Northeast Utilities.

At 1 p.m., a debate, "Economics and Alternatives," will be held to discuss costs in relation to other

sources of nuclear energy and alternatives such as solar and wind energy. Participants will be Daniel Ford of the Union of Concerned Scientists, Calabro, Gerhard Bedding of People's Action for Clean Energy, and William Steigman of Franklin Institute's Energy Engineering Laboratory.

A panel discussion, "Policy: Too Many Eggs in the Nuclear Basket?" will be held at 3:30 p.m. Saturday's symposium participants and Andrew Kadak of the Energy Research Group will be panelists in the session, which will be open to audience participation.

Role of CIA Examined at Yale

by Jim Merrell

The CIA and World Peace was the topic of an all day conference at Yale Law School on Saturday, April 5. "The aim of the conference is to educate and to activate a response to the role of the CIA in American society," stated the literature. The conference was project of a group called Promoting Enduring Peace and a coalition of other nongovernmental peace organizations.

The conference was attended by roughly 2,500 people ranging from students to concerned businessmen, some from as far away as California. It lasted from 9:00 a.m. to 10:45 p.m. with speakers and workshops concerning CIA involvement in all parts of the world and the U.S.,

culminating with a talk by Hortensia Bussi de Allende, widow of the former president of Chile.

The morning session was moderated by Russell Johnson of the American Friends Service Committee. Michael Harrington, Democratic Congressman from Mass. and member of the House Special Investigative Committee on Intelligence expressed his opinions about the state of the American people. He said our society "shows signs of shedding the doctrine which it holds and fears more than it understands."

Victor Marchetti, former CIA official and co-author of The CIA and the Cult of Intelligence characterized the CIA as "powerful, elitist, ruthless, and arrogant". He warned that we

have no idea of the breath of CIA influence even in this country. He told us many of his experiences and he concluded with, "If Congress doesn't act now and put some restrictions on the CIA, we ain't never gonna get another chance."

Ernest DeMaio, World Federation of Trade Unions Representative to the United Nations, said "to understand the CIA we must look at the socio-economic situation which spawned it." He proceeded to present evidence about Transnational corporations and their influence on the U.S. and other governments. DeMaio concluded by saying that Democracy is the only answer, "but it has been a long time since it has worked in this country."

Other speakers of the morning were Florencio Merced of the Puerto Rican Socialist Party and John Marks, co-author of The CIA and the Cult of Intelligence.

The afternoon consisted of four simultaneous workshops: The CIA Against Labor and the Forces of Dissent; Surveillance and Domestic Operations; CIA Intervention in Latin America, Africa, and Portugal; and CIA Intervention in Southeast Asia. Participants had their choice of going to one or all and the impressive list of speakers for each group made the choice difficult. All groups called a halt to the questions at 4:00 p.m. to return to the auditorium for a lecture on The CIA's Role in Political Assassinations.

(Continued on page 2)

Assassination Speaker

Robert B. Saltzman, renowned authority on assassinations, will speak in the Washington Room on Monday, April 14 at 7:30 p.m.

Saltzman has done extensive work with the Committee to Investigate Assassinations, and has toured the United States doing presentations for the Committee.

Saltzman maintains an extensive library of resource material on the assassination of President John Kennedy. These materials will be the focus of his Trinity presentation.

Watson Fellowship to Three Students

HARTFORD, Conn.--Elizabeth H. Egloff, Andrea M. McCrady and Robert A. Orsi, all seniors at Trinity College, have been selected to receive \$7,000 fellowships from the Thomas J. Watson Foundation of Providence, R.I.

The three Trinity students are among 71 college or university seniors nationwide to win the annual fellowships, which provide a year of independent post-graduate travel and study abroad.

The fellowships are presented from a charitable bequest from the late Mrs. Thomas J. Watson, Sr. in memory of her husband, founder of

International Business Machines Corporation.

Miss Egloff, an English major from Woods Hole, Massachusetts, will use her fellowship to work as a temporary assistant editor on small magazines in France, Switzerland, Sweden, England, Scotland, Wales, Ghana and Zambia. She plans to work for each publication for six to eight week periods and in the process to research the technical processes of the magazine as it relates to the cultural scene in the country where it is located. She expects to be involved in selection of material, editing, design, layout, printing

and publicity aspects of each publication.

A resident of Pittsburgh, Pennsylvania, Miss McCrady's independent study project concerns the carillon. Her study will take place in Europe. She will start by spending three or four months studying the carillon in Belgium or the Netherlands. The history major also plans to study change ringing, the combination of swinging bells to produce peals. Her itinerary includes stopovers in Belgium, France, the Netherlands, West Germany, Switzerland and England.

Orsi, a religion major from the Bronx, New York, will study contemporary monasticism. He plans to stay in monasteries along the route monasticism followed as it moved westward from Egypt to Ireland between the third and seventh centuries after Christ. He will study modern monastic spiritual discipline and will explore how it has developed through time. Orsi plans to pray with monks, learn meditative techniques and observe the customs and practices of contemporary monastic spirituality. His itinerary includes Israel, Greece, Italy, Turkey, France and England.

SAC, Spring Weekend Hearing Questioned

by Meri Adler

Somehow it didn't seem quite right. In the foreground there was the SAC (the male members suited), seated behind a rectangular conference table, on a podium, with a yellow tablecloth, ashtrays, microphones and pitchers of water, all, very obviously, making an effort to look slick and professional.

I had to pinch myself into remembering that this was the very same Washington Room where my coat invariably gets soaked with weak beer at MBOG sponsored dances; it was this (these) memory (ies) that brought me back to the 'issue' at hand, Spring Weekend.

Later, the same evening, I met some SAC members in ABC Pizza House, with smiling faces they told me that the SAC had voted "for Spring Weekend." I guess I must be awfully thick, for I never realized that Spring Weekend was a yes or no matter. Seems to me that a lot of people at the meeting, were talking about modification; seems to me that it probably seemed that way to a lot of people at the meeting, those of unclogged ears and open minds.

I guess the word I'd use to characterize Wednesday night's meeting is noisy. Noisy because it sounds nice to hear your own voice filling a room, even if the things you are saying have been said over and over again throughout the evening. Noisy

because the MBOG support contingent brought their own cheerleading squad, filling in leader Peter Midnich's pauses with 'oh yeahs!' and controlled 'uncontrolled' applause. Noisy because the SAC had their microphones tuned up louder than the speaker's microphone so that they could be heard louder and clearer than everyone else.

All in all, it was quite a show.

In a letter appearing in the March 18th issue of the Tripod Peter Allegra and I stated that THAP appeared self-righteous and characterized its attitude as 'holier than thou'. It seems we were mistaken. THAP presented its argument in a logical coherent manner. It was the MBOG group that came across as self-righteous. They seemed to say that Trinity people could not have a good time without being bombed out of their minds. I don't question this contention, but view it as a pretty sad commentary on the Trinity community.

Maybe it is because my own feelings lean towards THAP's that I believe the SAC handled the entire Spring Weekend matter in the wrong way. Despite the red tape, it seems that the best way of coping with the question of Spring Weekend would have been an all camps vote. A written vote would have shown whether the MBOG platform and/or the Spring Weekend idea itself had a

consensus or not. The way it turned out, the meeting became a battleground for various campus contingents.

People simply did not listen to each other in favor of pushing their points through name-calling or simple omission of fact. One speaker, arriving towards the latter part of the meeting, attributed a stance to THAP, that THAP did not take at the meeting. (God forbid anyone would have attributed to MBOG a portion of their former platform; the pro-MBOG cheerleaders would have brought the ceiling down). Arriving when he did, however, it is understandable that the speaker would wish to get his 'last licks in', so to speak, before taking the time to inquire what was previously said at the meeting.

But I guess that the name-calling and the way in which personality conflicts were handled were meant to liven up the evening (in the manner that side-shows liven up a circus). It was obvious that personal feelings entered into the strict application of the three minute rule to one particular speaker, by the chair, when this was the only time the rule was applied (some speakers making rather lengthy remarks).

There are some questions that I believe should have been settled before the SAC granted MBOG the Spring Weekend be condensed into Mather Campus Center? Will we place bands in the Washington

Room, a beer concession at Mather Front Desk, lunch at Saga, a soapbox derby in the bowling alley? And from a practical standpoint, is someone/group going to be responsible for clearing the quad of dog dung before the Saturday night concert? Was anything really settled? Did the Wednesday night meeting have a purpose? Or did the SAC having voted to end their meeting and come to a decision by midnight, decide to avoid the issue of modification entirely and simply vote 'for Spring Weekend' instead? After all, what does a vote 'for Spring Weekend' mean?

I miss the days of peace marches and moratoriums; they made me feel concerned. At least when people argued over Vietnam, they really believed what they said. Now, our attitude is 'I'm concerned but you can't shame me into giving up my beer.' Richard Ruchmann was right when he said the SAC is a poor excuse for a high school student government, only he didn't go far enough. For not only do we have a poor imitation of a high school student government but a poor excuse for an issue because our attitude is a poor excuse for an attitude. Although moratoriums made me feel concerned, I remember leaving them thinking that they did no good. I was realistic, not pessimistic. I am a realist and that old futile feeling is back in my bones.

—Meri Adler

Strike Statement

An alternative to attending classes on Thurs., April 17 has been organized by the Students for Progressive Social Change.

In regard to the Ford Administration's insistence on supplying military aid to Southeast Asia, an act of protest is necessary. At a time when the lives of millions are threatened, the administration asks for more instruments of death, instead of using this country's resources for bringing about a lasting political—not military—settlement.

The current disasters concerning refugees cannot be solved by more destruction. Only through a non-military effort will a just and durable settlement come about. As we have done in the past, we shall exercise our right to assembly and voice our disapproval of the present administration's policy.

In press conferences throughout the week, the President and the Secretary of State called for this country to show its moral commitment by not cutting off an ally. The possibility that the American

people are willing to make such a commitment towards peace and not war has not yet entered the President's vocabulary.

We, as citizens, must exercise our rights and act to show the government how we feel. American involvement in the Southeast Asian war effort is unacceptable. The most powerful and most advanced nation should be committed to furthering and promoting peace throughout the world. Government can no longer pursue the policy of war and destruction with our tax dollars; we do not pay for destruction and death.

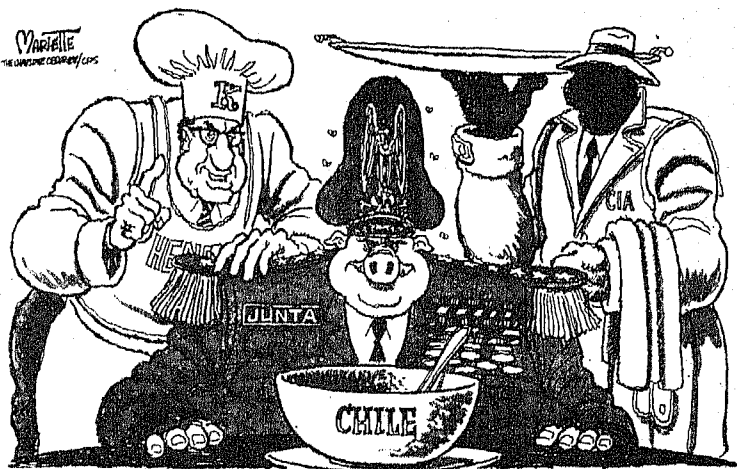
As an alternative to classes many speakers will lead workshops on the quad.

In the morning, Don Luce, who has spent most of the past 17 years in Vietnam—North and South—will be here. In addition to writing the book *Anatomy of an Undeclared War*, he was a research associate for Cornell University's Center for International Studies in 1967. His most noted accomplishment is the discovery of the Tiger Cages in South Vietnamese prisons.

As *Time* magazine has commented: "Don Luce is to the South Vietnamese Government what Ralph Nader is to General Motors. He knows the culture and people better than any correspondent or U.S. government employee."

In the afternoon, Adrianna Falcone will be here. Ms. Falcone is a Chilean exile who left her homeland after the Allende government fell. Currently, she lives in Hartford and is active in organizing the Spanish community into a viable political force. Ms. Falcone's talk will focus on the United States involvement in Chilean affairs.

Although definite scheduling has not been worked out, representatives from other organizations have been contacted. The Connecticut Alliance Against Racism and Political Repression, several Puerto Rican Community Groups, and The People's Bicentennial Commission have all expressed interest in leading workshops.



"OKAY, MAYBE WE PREPARED IT AND SERVED IT UP ON A SILVER PLATTER, BUT NOTICE WE HAD NOTHING TO DO WITH HIS DECISION TO DEVOUR IT."

The CIA: Assassination Link?

(Continued from page 1)

Col. Fletcher Prouty, former Liaison Officer between the Defense Dept. and the CIA spoke about the CIA's role in foreign political assassinations; how the CIA trains many of the elite guards of foreign heads of state, and how some of these elite guards failed. His message was that the CIA doesn't need to kill anyone directly. They just know how to open the guard and leave a leader defenseless.

The last and most shocking presentation of the afternoon was Mark Lane's viewing and discussion of the Zapruder film, which shows the President Kennedy's head explode and jerk backwards in vivid color. This brought deafening gasps from the audience each time it was reviewed, and then an exclamation of outrage when the camera closed in on the blownup frame of a rifleman in the bushes on that controversial knoll.

Lane made it clear that he was not indicting the CIA as assassins, but he wondered why the Warren Commission, who had all this information in 1963 obviously ignored it for the more than dubious

"magic bullet" theory. Following Col. Prouty's logic Lane asked Kennedy's elite guard, the Secret Service, failed to protect him, and why they failed to take the normal precautions that are routine when a President travels anywhere. He listed many examples of these oversights.

The evening session brought a climax to the day with even more people packing Yale's Battel Chapel to hear Senora Allende, widow of the former President

Salvatore Allende of Chile. Mrs. Allende was preceded by the Reverend Willie Mae Barrow, vice president of People United to Save Humanity, a group started by Dr. Martin Luther King Jr. Rev. Barrow, in all the style of a southern gospel preacher, questioned the death of Dr. King and called for all people everywhere to get together and stop the infiltration of agencies like her own by the CIA. She gave specific evidence of such infiltration.

Finally Senora Allende spoke after the chanting crowd subsided. With her translator she spoke for an hour about the CIA's involvement in Chile. She told of how Chile elected Salvador Allende and how the U.S. proceeded to wreck the country: economically first, with embargos on copper, and refusal to sell Chilean mines replacement parts for their American made equipment; then politically by feeding money to the

opposition parties in Chile; then socially by reading a document in which Kissinger as a member of the Forty Committee, which controls the CIA, makes plans for the "Destabilization" of the Chilean people.

She said that today there is a military dictatorship in Chile. One hundred thousand people are in prison, thirty thousand are dead, and a president is assassinated. The schools and universities are run by the army and the leftist students and professors have been expelled. And she told of the help the present government got from one Walter Rauff, head of Nazi mobile gas units in World War II.

How to Take Over Your School

(CPS) — Student leaders in Britain recently received pamphlets on how to stage takeovers of college buildings.

According to the 4500 word document, issued by the National Union of Students, takeovers should be planned in advance with necessary comforts, food and other materials ready to go when the

decision is made.

The paper advises that a takeover take place soon after a vote to do so is conducted, before the administration finds out or a lot of people change their minds.

"Don't allow staff to lock doors, drawers, files or offices — just stand in the way. Don't allow staff to take anything with them except

personal belongings," the paper instructs for the preliminary stage of a takeover.

Once in control of the building, the Union suggests, all but one doorway should be blocked off with anything handy, padlocks recommended if available, to restrict access to the building.

While in the building, time should be spent on research.

"Files can be very revealing. A lot of 'dirt' can often be found out about the authorities; every use should be made of such information. Do not remove files from offices permanently but photocopy incriminating documents."

The instructions also include some don'ts: "It is better not to allow dope into an occupation as it gives the police a pretext for entering the occupied area. It is also useful to try and make sure that the occupation does not become a drunken orgy," the booklet cautions.

The document further suggests that every effort be made to prevent vandalism and includes a guide to British trespass and picketing laws.

The reaction among student presidents has not been one of excitement — many claim they already know how to organize an occupation.

T.O.P. Trail Cleanup Soon

Members of the Trinity Outing Program will be helping to cut and clear a new section of the Nipmuck Trail near Union, Connecticut, as part of a T.O.P. effort to become active in outing-related community service. A program in cooperation with the Poor People's Federation for helping inner city children to enjoy hiking and other outdoor activities is also in the planning stage.

Plans for the Nipmuck Trail clearing were worked out months ago by Trinity Prof. Michael Marlies and Dr. Samuel Dodd of the Connecticut Forest and Park Association. Dr. Dodd is trail chairman for the Nipmuck Trail.

"The dramatic increase in the number of people using the hiking trails not only requires all of us who use the trails to be especially careful to leave the trails better than we find them," Prof. Marlies said, "but also requires the cutting

and maintenance of new trails, to avoid overcrowding. However, trails don't appear by magic, and they don't stay clean by magic either. A lot of people have to work hard to maintain the trails. Any group, like T.O.P., which is interested in using the trails should be an active force in helping to develop and maintain trail systems."

The trail cutting effort will take place this coming week-end, April 12 and 13. Anyone who is interested, whether active in T.O.P. or not, is invited to join in on either or both days. The new trail section has been laid out and requires cutting with pruning hooks, rakes, and saws. According to Dr. Dodd, much of the work to be done consists in cutting back densely grown mountain laurel. Those who wish to help out are urged to sign up at Mather Front Desk by this Thursday, if possible.

Editorial

Black Athlete Discrimination Discussed

Is there discrimination against the black athlete at Trinity College? This was one of several questions raised on the evening of March 19 in Wean Lounge as over 50 people attended "A Discussion on the black athlete at Trinity."

News Analysis

The discussion began with an accusation by Burks that Coach Miller displayed racial prejudice by not including a certain black player in Trinity's starting line-up this past football season. Miller refused to discuss the player's personal case in front of a large group of people, contending that if he did so, other players "won't trust me ever again." Miller then listed the criteria he uses in his assessment of quarterbacks. Player self-evaluations are important in the coach's final judgement as to who gets the starting positions.

Miller said he believes that a coach must try to communicate with players on a one to one basis, and he claimed that he is always willing to do so. When panelist Sumler suggested that coaches are treating players as numbers, not people, Miller conceded that "we are doing a poor job one to one," but added that he would continue to try to get athletes to open up and work out problems on a personal basis.

Othar Burks claimed that "I haven't met a happy black athlete at Trinity." Soon thereafter, soccer player Larry Pleasant charged that a black player has to be a super player in order to break into a starting line-up. Miller responded by saying that he knows that "people will criticize my judgement" and be angry, but that "uppermost in my mind is a fair judgement." Holding that the final judgement must be made by the head coach, Miller pointed out that his own judgement is backed by twenty years of coaching experience.

The discussion turned to basketball and the serious problems which beset Trinity's varsity squad this season. Player discontent and other unspecified problems prompted 10 of 18 players, including captain Sumler, to quit the team. Karl Kurth was asked why nothing had been done in the athletic department to investigate the problems. Kurth pointed out that coach Ron Duckett and rowing coach Norm Graf initiated work on player interviews last spring that apparently produced inconclusive results.

A student asked Coach Shults what he thought the basic problem was. The mentor of eighteen years at Trinity cited unhappiness about not getting enough game time as a problem which players face every year in every sport. Shults believes that "the head coach has to make the decision" as to who plays. As for discipline, Shults claimed that he and Duckett and the players had agreed on certain rules. Evidently, some players broke rules which Shults tried to enforce.

A student suggested that coaches do not adequately deal with players who may be sitting on a bench for the first time after being top players at their respective high schools. She also contended that Trinity's administrators do not take the coaches or players seriously.

Shults agreed and added that years ago players were proud to represent Trinity in athletic competition. A former basketball player then countered that he could feel no pride because varsity coaches are not sensitive to the needs of players.

Coach Sferro stated that he has always prided himself "in taking a personal interest in each player," believing that athletes want this personal interest.

Pleasant then observed that white coaches may be unable to be sensitive to the needs of blacks because of the differences in backgrounds, attitudes, and values. Pleasant thought that having more black coaches might solve this problem.

When asked if they had discussed the black athlete at Trinity together, the coaches said that they had not. They believe that each coach has to work out his own problems without interference from other members of the athletic department. Coach McPhee explained, "We have not defined a

black problem, . . . , we don't see it that way, . . . , we deal with separate crises."

When the discussion focused again on the basketball team and Shults, a void in communication was obvious as players and coach discussed problems with this year's club. Unfortunately, a student lost my respect, and perhaps his own, when he carried out a humiliating personal attack on Shults.

As the discussion approached the end of its second hour, it appeared that the objectives of the meeting had not been achieved. Hope for any valuable conclusions or solutions was lost in a morass of directionless personal judgements.

In spite of some perceptive thoughts which were brought out

into the open by this discussion, many questions, at least in my mind, were left unanswered. Is the general problem of the black athlete at Trinity one of racial prejudice or one of poor player-coach communication?

I am not convinced that Trinity coaches discriminate against blacks. If communication, then, is the major problem, is there a difference in backgrounds, attitudes, and values between whites and blacks that precludes successful communication? Is there a general communication problem between coaches and white athletes as well? Furthermore, how seriously are sports taken at Trinity and how seriously do we want to take them?

Further discussions of this nature will be worthwhile only if they are carefully directed by a

moderator who will steer away from unproductive personal judgements and specific personal cases in an effort to find answers to questions which will better define the problems and perhaps lead to solutions.

A coaches' panel made up of Don Miller (varsity football), Robie Shults (varsity basketball, baseball), Chet McPhee (freshman football, varsity lacrosse), and Bill Sferro (freshman basketball) faced a panel of varsity players consisting of Nat Williams (basketball), Jim Sumler (basketball), Othar Burks (basketball, football), and Marvin Burruss (football). Also present were athletic director Karl Kurth and varsity basketball assistant coach Ron Duckett.

Jeff Brown

Letters

'Distressed'

To the Editor:

I am distressed about the TRIPOD's incompetent reporting of my remarks at the All-College meeting on Cambodia.

Sincerely,
Samuel Kassow

'Cancer on Campus'

To the Editor of the Tripod:

In your paper's publication dated March 18, 1975, an article "My God Is My Mother's Fallopian Tube", by Henry B. Merens, I was supposedly quoted and carefully analyzed with respect to a lecture I gave on Tuesday night, March 7, 1975.

May I take this opportunity in awakening Mr. Merens, who cannot understand that man and woman came forward in creation through the "Fallopian Tube" of mothers. This is due to the fact that he fails to see Genesis I and Genesis III as I do; and that's his problem.

In paragraph three he gave the answer to his problem: "I am not historically well versed enough to comment on the authenticity of the various claims Yochannon made". . . , etc., etc., etc. This I can understand; my talk gave him documented sources to remove his ignorance in many areas to which I addressed myself. But as he stated ". . . , nor could I follow his lecture well enough. . . , etc., gave the cause for his shock.

In paragraph three I referred to "George Washington as a slave owner," and "Abraham Lincoln as the man who did not care about slavery remaining in the Southern States." Does Mr. Merens believe I should respect either of these men for so doing? As for former President Nixon; he has also "rubbed (me) the wrong way", etc. I guess I should be disturbed by the African named Moses being a slave in Africa but not Africans being slaves in the United States of America!

As for my being "A JEW"; does it negate my having my own thoughts on the origin of mankind? The Adam and Eve allegory? Moses receiving The Ten Commandments on Mt. Horeb or Sinai in North Africa, when, in fact, the same Ten Laws plus One Hundred and Thirty-seven more existed in the land where he was born, and taught there thousands of years before him. Moreover, wasn't

Moses charged with murder forty years before he reached Mt. Horeb or Sinai? Who gave the Pharaoh Rameses II (ca. 1298-1223 B.C.E.) this Law or Commandment before he (or she) gave it to Moses?

About my being "CON-TROVERSIAL," in paragraph one. There is no need for my trying. The mere fact of my SKIN in a White Studies institution creates the condition, more so when I dared to question the gospel truth of a people who came into history no earlier than ca. 600 B.C.E. having been the first to create "PHILOSOPHY."

I suggested the Book of the Dead, Papyrus of Ani, Negative Confessions, Pyramid Texts, Coffin Texts, Osirian Drama, Teachings of Pharaoh Akhenaten (Amenhotep IV), Teachings of Pharaoh Amen-em-cope, most of which preceded Moses and the first Hebrew (Israelite or Jew, etc.) by thousands of years. Obviously not one of these sources was read by Mr. Merens to date, to avoid just

this type of article. But what else should I have expected from a person who heard me state very plainly that: "So far as we have any records of the earliest man or manlike creature; he she or it originated in Africa; for example Zenjanthropas boise of at least 1.7 million years old; whereas Adam is only 5735 years old." Where I used "African" his mind translated into "BLACK."

Mr. Merens should realize that

RACISM preceded my appearance on Trinity's campus by decades.

Also, that there were many "BLACK SPEAKERS," who not unlike myself, did not expect a welcoming WHITE AUDIENCE. Why should Trinity be any exception to the general rule. After all; how long has it been since Trinity hired BLACK PROFESSORS; or even had BLACK STUDENTS.

In short; not even the Grand Rabbis (there is two Mr. Merens) of Israel can tell me how I must believe and I have to obey. There are numerous theories about the Origin of Man and The Belief or Dis-Belief in God or Gods before that of Judaism.

Mr. Merens; whenever the inheritors of a legacy that was reaked in genocide and slavery speak of said malady in the same terms of those who inherited the net profits of said institution, something is radically wrong with the education of the former.

Read my reference; then answer this very short act of ". . . FUNNY, CONTROVERSIAL, VULGAR, HIPOCRICY. . ." you complained of. "I am a cancer on (YOUR) campus;" you proved it.

Yosef ben-Jochannan
the correct spelling

'Why Strike?'

To the Editor:

Though it may not yet be a matter of common knowledge, an

"all-college meeting to organize the strike" was held in Wean Lounge Sunday night as most of us were returning from Spring break.

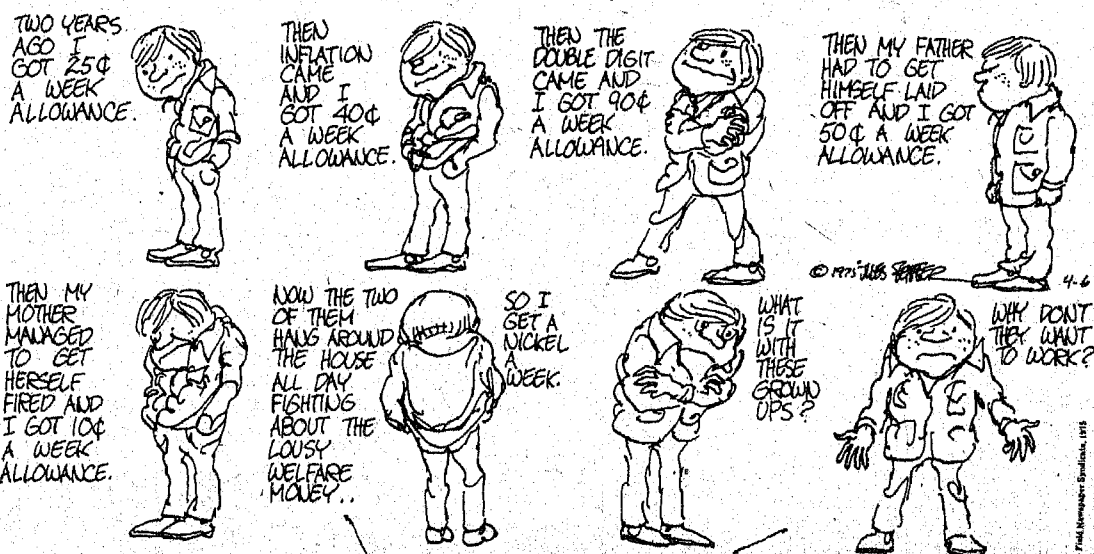
(The time and place of the meeting showed how 'all-college' the organizers expected the meeting to be.) The radical issue that these people wanted us to 'strike' against, I found out, was that of the proposed allocation of more funds to Indochina.

While I realize that the chance that these funds could still be wasted in Indochina is unfortunate, I would like to point out to these people that this lacks something as an issue (and certainly doesn't rate a strike). Congress isn't likely to appropriate the money, and even if they do, there is light at the end of the tunnel at last, for the legitimate government of Vietnam, anyway. The war may be over by the end of summer.

While it is unlikely that the students of Trinity are to be roused over any issue, the least the 'strike committee' could do is give the student body an issue worth getting motivated about, including the derecognition of the Thieu and Lon Nol governments (albeit just before the fall), and recognition of the Hanoi government and the Khmer Rouge forces as the legitimate governments in their respective countries, for instance. All that's doing is admitting old mistakes, I know, but it is more of an issue than this forlorn group is willing to offer us.

Kimball Jonas

Feiffer



the arts and criticism

'Don't Call Back' is Wrong Number

by Wenda Harris

"Don't Call Back," the "thriller" that premiered March 13 at the Helen Hayes Theatre was far from thrilling. It was a disaster. Why Len Cariou, who has starred in such successes as *Applause*, *Night Watch*, and *A Little Night Music*,

ever chose to direct Russel O'Neill's accident is beyond explanation.

"Don't Call Back" is the story of a well-known actress whose rebellious son, along with his hooded friends (a token Black, token

Puerto Rican, token white), hold her captive in her own home after they have committed two murders.

O'Neill's play could have been written by a high school student who suddenly becomes aware of the realities of ghetto life and has

his consciousness raised. The conflicts and the lines are trite and unconvincing. "Don't Call Back" is a farce, not a thriller.

Arlene Francis gives an adequate performance as the actress who spends so much time

away from home, and whose son Jason, played by Richard Niles, resents her for her neglected duties as a mother. Niles won an Andy Award for a Remington Hot Comb commercial; he ought to have stuck to the commercials and left the acting to someone who knew what he was doing.

Catherine Byers plays the role of the faithful, stereotypic secretary to Ms. Francis, and succeeds in making a fool of herself with her uncalled for and irrelevant hysterical screams. Making his Broadway debut as Trucker, the token Puerto Rican, Robert Hegez speaks with the most irritating artificial Spanish accent that overlooking his speech in favor of his ability as an actor is impossible. Whether he has any ability is therefore questionable.

Dorian Harewood as the leader of the pack is the only convincing performer, but why he is convincing is a problem in itself. He plays Clarence, the stereotypic Black who grew up in a New York City tenement house, and who resents white society's subjection of his people. Harewood is convincing, but whether he is effective because of his acting ability or because of his personal feelings about the racial problem is hard to determine. It is possible that his portrayal is a manifestation of his personal grievances, and it is also possible that he is a fine actor. In either case, Harewood is the only performer in "Don't Call Back" who deserves commendation.

Many times the lighting, music, and set can help the audience to enjoy a play while overlooking poor performances. In no way can this be said about "Don't Call Back." The lighting is not out of the ordinary, and the music at the beginning and end of each scene is so screechy that it sounds like a mistake. And speaking of mistakes, the set is surely the designers' idea of a joke. Ms. Francis is supposed to be a famous and wealthy actress, and if the set designer thought the audience would believe that the mish-mash of a set he threw together looks like a wealthy actress' 5th Avenue apartment, he needs a good education. What a mess.

Although there is nothing commendable about this play, there is also nothing commendable about Thursday night's audience. Rarely does one find such an audience as outspokenly cruel as this one. The long face without a trace of a smile that Ms. Francis put on during her curtain call showed one of two things, or possibly both; she knew the show was a flop and/or she resented the behavior of the audience.

But "Don't Call Back" has one saving grace: it is a short hour and a half long.

'The Great Gatsby': A Who Cares Film

by Ron Blitz

Cinestudio, what's happened to you? As Trinity's cultural gem, we've learned to expect an interesting selection of old films, foreign films, and films of less than general commercial appeal from you. "Mean Streets," "Badlands," "The Big Sleep," "Modern Times," "The Seduction of Mimi"—these are the type of movies that you are supposed to be all about. So why in the world does this month's calendar include such dubious offerings as "The Lords of Flatbush," "When the Legends Die," "The Longest Yard," and the zillionth showings of "Blow-Up" and "2001"? Wouldn't it be better to leave these for Hartford's commercial theaters? And finally, the ultimate indignity, what could possibly be the point to bringing up and spotlighting as a single featured attraction "The Great Gatsby"?

All right, granted that he film is based on a serious literary work that most of us have had to plow through in high school. Still, after seeing the movie myself last week, it seems that it neither illuminated the work nor did it entertain nor was it even a faithful recreation of the period for those who went to see

it to wallow in its pseudo-nostalgia. Instead, I would describe it as a work of rococo film-making. "The Great Gatsby" is light as air—it is a stylish, frilly, rather mindless bit of froth floating ephemerally about a center of sheer nothing. Most of the audience seemed to bring a pre-conceived attitude of scorn to the theater and peals of derisive laughter issued forth almost regularly as the film was unspooled. This is just the type of programming that Cinestudio should avoid and it escapes me completely what benefit the decision-makers of the theater thought the college would accrue with the showing of this bubble-headed movie.

I don't really want to write an extensive review of the film because it simply doesn't warrant it. Don't misunderstand me—"The Great Gatsby" isn't exactly a piece of trash. Rather it belongs to the category of "Who Cares?" films. When you walk out of a movie, shrug your shoulders in exasperation and think about how your time could have been better spent in the library, you know somewhat instinctively that you have not witnessed a masterpiece

of world cinema. However, I would like to break the movie down and briefly attempt to determine just where its failings occurred.

1. Script—This is where I would lay the greatest portion of the blame. Francis Ford Coppola's script, in attempting to translate a literary work to the screen simply got caught up in its own literariness, resulting in dialogue that lacked any believability. Sample lines: Daisy (to husband Tom): Ah, my dear lost love. I'm paralyzed with happiness!

Gatsby (to Daisy): Do you remember...when an hour alone with you was an impossibility?

2. Acting—Big trouble. Only Bruce Dern as Tom Buchanan comes across convincingly. Particularly poor is Mia Farrow whose annoyingly whiney voice proves that she's no Daisy. Robert Redford shows us once again that his primary acting strengths lie in his ability to smile self-consciously, grit his teeth firmly and display a wonderfully pulsating vein in his forehead. America's greatest specialist at playing empty and vacuous characters is so deeply aware of his Movie Star persona that he

has long ago discarded the pretense of being an actor. Redford is an anachronism in a world created by television in which audiences have been conditioned to recognize fine acting. He is a Jayne Mansfield-type sex symbol in which looks are all and talent matters for naught.

3. Directing—Archaic is the only way to describe it. The camera treats Redford and Mia with nothing short of devotion. Zoom shots are frequently employed to relate us emotionally to the pair, but this only serves to highlight the shallowness of their acting. Redford is framed in mirrors and doorways, Mia's eyes constantly glint romantically in the sunlight as the outlines of her face are lost in a nostalgic soft focus, and the two of them are even seen reflected in a rippling pool as they picnic on the grass lost in blissful rapture. Even in the kitschiest films of the 30's, the soft focus was not employed to such a foolish extent.

The symbolism in the movie is so ponderous that the director, Jack Clayton, could have been subtler if he used a wooden club. When Gatsby's ultimate demise is in the air, dead seagulls are swept on shore by the tide, fountains stop spurting and lines like "Summer's almost over," are tossed about. At one point, in the midst of heavy emoting, Gatsby/Redford reaches out his hand for Daisy/Mia. Their fingers don't quite connect but rather dangle an inch or two away and all we can see are the hands. Shades of Michaelangelo! Is Gatsby God? Is Mia Adam? A confusion of identities between Redford and God is occurring on some metaphysical plane but Clayton keeps us deliberately in the dark as to who's really whom.

4. Scoring—Nelson Riddle is around to lead us on a journey of nostalgic tunes. Each note grips with melodrama. The climax occurs during the final credits, shortly after Gatsby's death. A miraculously resurrected Redford cavorts with a gaggle of Newport socialites on a pier as the song "Ain't We Got Fun" tells us how "the rich get richer and the poor get children." Forget about tragedy, the music implies: revel in nostalgia.

(Continued on page 6)

The Triumph of Swash and Buckle

by Jim Pratzon

Film patrons are presently subject to an insidious plague carried neither by European rodents nor Japanese shrubs. Straight from the American studios comes the sequel syndrome. Analyze the symptoms; *FUNNY LADY*, *GODFATHER PART II*, and *AIRPORT '75* make us pay twice for the same title, the same credits, and a great deal of the same filler in-between. But as usual, there is an exception to the rule deserving my praise and your money.

THE FOUR MUSKETEERS has the same relationship to its predecessor as Tolkien's "Ring" trilogy had to *The Hobbit*. The earlier works are cheerful excursions towards undoubted success using easily recognizable heroes and villains. The later works are more introspective, more concerned with honestly describing the *elan vitale* of an era. They are determined to capture the characters in their milieu and consequently transfer their experience to the audience. *THE FOUR MUSKETEERS* does this triumphantly, between the clash of swords and with the wave of a plumed hat.

THE THREE MUSKETEERS ended with a metaphoric toss of carefully colored white and black hats into the air, celebrating the manhood and musketeer-ship of D'Artagnan (Michael York). When the hats land in the sequel, however, they come down in intriguing shades of grey. Every court faction exercises its own strategy, and we are given a comic patchwork of intent. There are at least four levels of religious rivalry, not to mention the Calvinist-Catholic war which serves as the film's backdrop. As Cardinal Richelieu, Charlton Heston offers a classic performance as a vengeful character, hiding his callous wickedness behind his Holy Scarlet. Time is taken to give us a glimpse also of the peculiar and profane education of a young Puritan at the hands of

M'Lady (Faye Dunaway)—in the Tower of London, no less.



Rivalry in love also has its share of the film. There are countless intrigues of the heart and equally innumerable and unpredictable consequences, including poison-filled daggers, branded women and beds which sadly break in two. Even the comedy of the film has become more complex. Constance (Raquel Welch), who was the major source of the first part's slapstick, spends most of this movie either in a potato-basket or in a convent. D'Artagnan's servant, amusing bungler that he is, finds his wit toned down in an interesting contrast with his duties as Queen's messenger. This is not to say that this film is less amusing than its predecessor. On the contrary, it is more contagiously funny because, rather than use Hollywood humor again, it realistically exploits that brand of insanity we call everyday life. Take, for example, the scenes in which D'Artagnan duels with the Cardinal's one-eyed henchman while sliding across French ice, or when he beats M'Lady at her own cloak-and-dagger game only to find he cannot find the doorway out of her boudoir.

Richard Lester, whose other directorial accomplishments

include *A HARD DAY'S NIGHT* and *OH! WHAT A LOVELY WAR!*, has succeeded in coupling the scope of Tolstoy with the camera eye of Marshall McLuhan (perhaps a bit too obviously in his exploration of Ms. Dunaway's anatomy). Not only does he recreate the circus court of Louis XIV in all its pictorial splendor, but he uses it as a diorama in which to three-dimensionalize his musketeers. Oliver Reed in particular demonstrates his skill at revealing the man behind the hero. Against scenarios like a field of seeding dandelions ready to explode with the next wind, the four Musketeers come to the rescue with enough swash and buckle to satisfy the most ardent Errol Flynn fan, and enough in between to make us believe it all thoroughly. This sequel, in more ways than one, succeeds with a vengeance.

Records - The Baker Gurvitz Army

Potential But No Put Out

by Reynolds Onderdonk

Everything Ginger Baker has touched after Cream broke up has been sullied by his quivering yellowish fingers. The Baker Gurvitz Army is no exception, and one could weep at the thought of the awesome potential this band has but is just not putting out. One can dismiss Ginger Baker with a flick of the wrist, turning to concentrate on the salient talent in this band: Adrian and Paul Gurvitz, and the lead guitarist and bassist/vocalist respectively. They are brothers who have played together in such hard driving groups as Gun and Three Man Army, the latter organization putting out such jewel-like albums as *1/3 of a Lifetime* and *Three Man Army*. Adrian Gurvitz' guitar work on both these albums is technically brilliant and imaginatively conceived. Not so on Baker Gurvitz Army's first release. Ginger Baker

is the man who pulls the production strings here, forcing Adrian Gurvitz to mellow-out the guitar-work, drowning him out with strings, and getting Paul Gurvitz to make like Jack Bruce with the bass, even to the point of making him sing like Cream's ex-vocalist.

Ginger Baker himself isn't half the drummer he used to be. He sounds like Blue Cheer's first drummer with his knuckles crushed. Barely keeping up with the Gurvitz brothers, he yet manages to perform a decent drum solo on "Memory Lane," the best cut on the album, but everywhere else it looks like Nigerian drum beats have turned him inside out. As a matter of fact, his sojourn in Nigeria inspired one of the worst songs of the record: "Mad Jack". The track is the saga of an African road race, with Ginger narrating the story like a sodden wino

begging for alms.

The other two good tracks on the record are "Help Me," with quick, light guitar-work, Jack Bruce-like vocals, and mushy drumming, and "4 Phil"; a good, wordless blues piece with buzz-saw guitar from Adrian Gurvitz, no Jack Bruce-like vocals from brother Paul, and lots of snare drumming from the chitinous stumps of Ginger Baker. Everything else is sticky with string arrangements and pretentious lyrics.

Hopefully, the Baker Gurvitz Army will afford their audiences when they go on tour in the United States this spring a true cross-section of the power and virtuosity of Three Man Army and Cream. Gone will then be the spectre of the Air Force albums, of the first Baker Gurvitz Army fiasco, and this supposed "Super trio" will then settle down to an excellent second album.

in the arts

in the arts

in the arts

Radical Art Historian to Speak

by Ray Barglow

Art expresses society in various ways and at a variety of levels. A sensitive social analysis of a work of art neither destroys nor undermines its esthetic value, but rather deepens its beauty and significance in our own lives. Yet, art history has long remained, in the United States, an idealist enclave of scholars oblivious to the integration of culture within the social matrix that gives it meaning.

Breaking away from this ruling tradition, a number of American art-historians have begun to re-

examine art as socially significant experience. Ralph Shikes, together with John Berger, Hannah Deinhard, and a few others, has taken steps in this direction.

Ralph Shikes, the author of *The Indignant Eye*, is presently writing a biography of the 19th century French pointillist, Georges Seurat. He will present a lecture-slide demonstration on Wednesday, April 9, at 7:00 p.m. in 320 Austin Arts. The subject of his talk will be "The Artist as Social Critic." All Trinity students and staff are invited to attend.



M'Summer Dream

NEW HAVEN, Conn. - The Yale Repertory Theatre, in association with the Yale School of Music, has scheduled three special matinees in addition to the regular performance schedule of its next production, one of Shakespeare's best-loved comedies, "A Midsummer Night's Dream," which opens on Friday, May 9, following a single preview on Thursday, May 8.

Because the production is of particular interest to all students of Shakespeare, as well as music-lovers, three additional mid-week matinees--Wednesday, May 14, May 21, and May 28 at 2:30 p.m. - will be presented at the University Theatre, 222 York St., New Haven.

Following in the musical footsteps of last year's memorable "Tempest," "A Midsummer Night's Dream" is directed by Alvin Epstein, Associate Director and resident member of the YRT. The project is to be an unprecedented blending of Henry Purcell's magnificent music, under the direction of Otto-Werner Mueller, Conductor in Residence of the Yale Philharmonia Orchestra.

A musical genius matched in lyricism only by Shakespeare himself, Purcell composed the music for "The Fairy Queen" in 1692, a bowdlerized version of Shakespeare's "A Midsummer Night's Dream." The score has been dismantled and reassembled to coincide with Shakespeare's play, not as background or incidental music, but as a new organic work of art.

Tickets for the special Wednesday matinees are \$2.50 each for students. For further group sales information, contact Jan Geidt at the Yale Repertory Theatre, 222 York Street, New Haven, Conn., or call the Box Office, 436-1600.



Symphony Salutes Bicentennial

The Hartford Symphony Orchestra salutes the American Bicentennial Celebration during its 1975-76 season by presenting American guest artists at its ten Wednesday subscription concerts, and by performance of an American work at each concert.

Among artists invited to appear by Arthur Winograd, music director of the Hartford Symphony are Tchaikovsky Competition prize-winner Eugene Fodor, violinist, who opens the season on Oct. 8 with concertos by Bach and Glazounov, and the dean of American violinists, Isaac Stern, on Feb. 4, performing two works, Mozart's "Adagio and Rondo" and the Saint-Saens "Violin Concerto".

Pianist Andre Watts plays April 21, offering his own Bicentennial tribute with two American piano works: Edward MacDowell's "Concerto No. 2 in D minor" and George Gershwin's "Rhapsody in Blue".

Culminating the Bicentennial Season will be the world premiere on May 5th of a work commissioned by the Hartford Symphony from composer Edward Miller, a member of the faculty at Oberlin College, and formerly with Hartt College of Music.

Several of the guest artists, in addition to Mr. Stern and Mr. Watts, are making return appearances with the Hartford Symphony, among them Garrick Ohlsson, winner of the 1970 Chopin International Prize Competition, who will play the Beethoven

"Piano Concerto No. 3 in C minor"; and baritone Vern Shinall, who will be soloist in Walton's "Belshazzar's Feast".

Often featured at Carnegie Hall or Lincoln Center are Lorin Hollander, who will play the Rachmaninoff "Piano Concerto No. 2"; Ruth Laredo, who will play the Ravel "Piano Concerto in G", and who has been recognized for her interpretation of this composer's works as well as those of Scriabin; and Charles Treger, the artist virtually responsible for the recent "Romantic Revival" in music, who will play the Mendelssohn "Violin Concerto".

Duo-pianists Anne Koscielnny and Raymond Hanson are known for solo and chamber music performances. Mr. Hanson heads the piano faculty at Hartt College of Music and Miss Koscielnny is a member of the faculty. They will play Mozart's "Concerto for Two Pianos in E flat".

Performing the Brahms "Concerto for Violin and Cello in A minor" will be Bernard Lurie, concertmaster of the Hartford Symphony, conductor of the Greater Hartford Youth Orchestra and a member of the Hartt faculty, and Harry Clark, first cellist of the Orchestra, and a teacher at the Hartford Conservatory of Music.

Subscription brochures for the coming season are now available at the Symphony office, (203) 278-1450, 15 Lewis St., Hartford, Ct. 06103.

Theatre 3 Auditions

Theatre 3, the semi-professional summer theatre at Manchester Community College, announces auditions for this season's first production, "Stop the World, I Want to Get Off". They will be held in the staff lounge in the student center on the main campus, Bidwell Street, Saturday, April 12, 10 am to 2 pm and Friday, April 18, 7:30 to 10 p.m. James Quinn of Hartford will be the artistic director and Robert E. Richardson, Jr. professor of English at

Manchester Community College will be the musical director. Contact Dr. Richardson at 649-5618 for further information.

Theatre 3 will offer three other productions this season: "6 Rms Riv Vu", "A Slight Ache" and "The Lover", two one act plays by Pinter, and "Butterflies are Free." Auditions will be announced at a later date. Actors and technicians interested in these productions should contact producing director Charles A. Plese at 646-4900.

Film Series at Wadsworth

Hartford, Conn. - Serious students of films regard the director as the most important single factor in the making of any movie. In recent years, even the general movie-going public has become almost as interested in who directed a film as in the leading actors. The Wadsworth Athenaeum's April film series concentrates on films by four leading American directors - Howard Hawks, William Wyler, Rouben Mamoulian and Billy Wilder - with four films by each to be screened.

Tickets for all Athenaeum films are available at the Theatre box office and, in advance, at the Athenaeum Shop during regular museum hours, Tuesday through Saturday from 11 am to 4 pm and Sunday from 1 to 5 pm.

April 2-5 - Howard Hawks
2-4 - 7:30 GENTLEMEN PREFER BLONDES (1953) with Marilyn Monroe; 9:30 BRINGING UP BABY (1938) with Katharine Hepburn and Cary Grant.
3, 5 - 7:30 TWENTIETH CENTURY (1934) with John Barrymore and Carole Lombard; 9:30 THE BIG SKY (1952) with Kirk Douglas.

April 9 - 12 - William Wyler
9, 11 - 7:30 WUTHERING HEIGHTS (1939) with Merle Oberon and Laurence Olivier; 9:30 BEN-HUR (1959) with Charlton Heston.

10, 12 - 7:30 THE LITTLE FOXES (1941) with Bette Davis; 9:30 MRS. MINIVER (1942) with Greer Garson and Walter Pidgeon.

April 16 - 19 - Rouben Mamoulian
16, 18 - 7:30 QUEEN CHRISTINA (1933) with Greta Garbo and John Gilbert; 9:30 SILK STOCKINGS (1957) with Fred Astaire and Cyd Charisse.

17, 19 - 7:30 THE MARK OF ZORRO (1940) with Tyrone Power and Linda Darnell; 9:30 LOVE ME TONIGHT (1932) with Jeanette MacDonald and Maurice Chevalier.

April 23 - 26 - Billy Wilder.
23, 25 - 7:30 DOUBLE INDEMNITY (1944) with Barbara Stanwyck and Fred MacMurray; 9:30 THE APARTMENT (1960) with Jack Lemmon and Shirley MacLaine.

24, 26 - 7:30 THE SEVEN YEAR ITCH (1955) with Marilyn Monroe and Tom Ewell; 9:30 SOME LIKE IT HOT (1959) with Marilyn Monroe, Tony Curtis.

'Rodgers and Hart'

Lester Osterman Productions announced today that they will present a new Broadway musical production this spring, "Rodgers and Hart", which will be directed by Burt Shevelove to open on May 6 at the Helen Hayes Theatre. The producers most recently presented on Broadway such hits as "A Moon For The Misbegotten", "Butley", "Hadrian VII" and "The Rothschilds".

Based on a concept by Richard Lewine and John Fearnley, "Rodgers and Hart" draws from more than 500 songs from 28 stage and eight film scores for which Richard Rodgers and Lorenz Hart wrote the music and lyrics in a period of 18 years. Mr. Rodgers has taken a great interest in the production of "Rodgers and Hart" since its inception.

Some of their most famous songs will be used as will many of the popular sophisticated standards as well as some relatively unknown creations.

"We shall be selecting some of Broadway's best young and brilliant performers to sing more than 50 of their songs," said producers Lester Osterman and Richard Horner, "It's an exciting musical concept which beautifully serves the genius of Rodgers and Hart."

The celebrated collaboration of Richard Rodgers, composer, and Lorenz Hart, lyricist, began in 1918, when the 16 year-old Rodgers was introduced to the 23-year-old Hart. Rodgers was intrigued by Hart's ideas about lyrics and songs when they first met and has been quoted as saying, "I left Hart's house having acquired in one af-

ternoon a career, a partner, a best friend and a source of permanent irritation."

The roster of Rodgers and Hart musicals is studded with some of the most vital musical productions in Broadway history, including the major innovative moves in having integrated and sophisticated use of book, music and lyrics. Their major hits include "Pal Joey", "A Connecticut Yankee", "By Jupiter", "Babes In Arms", "On Your Toes", "I Married An Angel", "Jumbo", "The Boys From Syracuse", "Too Many Girls", "The Garrick Gaieties" and others.

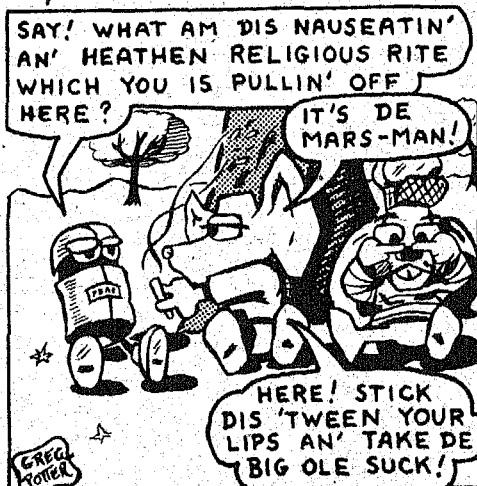
The highly productive partnership, which spawned some of the most delightful and original songs in American popular music, came to an end in 1943 when Hart died at the age of 48. Mr. Rodgers then became linked up with Oscar Hammerstein II for another unique partnership.

Burt Shevelove adapted and directed in recent years, "No, No, Nanette", co-authored "A Funny Thing Happened On The Way To The Forum", and directed its Broadway revival, and most recently directed the acclaimed version of "Frogs" at Yale University.

Choreographer Donald Saddler most recently choreographed a special dance for Liv Ullman in "A Doll's House", won Tony Awards for his work on "No, No, Nanette" and "Wonderful Town", and did "Much Ado About Nothing" and the staging for the special Broadway salutes to Richard Rodgers and Joshua Logan.

MOWSE

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Announcements

Uhart Summer Courses

Ten specialized late spring and summer courses, ranging from Florentine art to meteorology, may be taken in a special post-season program announced by the University of Hartford. From one to six credits may be earned.

May 19-July 3, Barry Hannegan will give a course in "Art Museums in New England."

June 2-July 24, Margaret Finch will delineate "The Art of Florence," with an optional field trip to Florence, Italy July 8-15.

June 22-27, and again August 3-8, one-week courses on "Careers in Conservation" will be offered at the Uhart Environmental Center at Great Mountain Forest, Norfolk, Conn. Instructors will be two Uhart biologists - Theodore L. Maguder, Jr. and Jack C. Lylis.

July 7-August 1, a four-week program in "Field Studies in Ecology" will take place at Great Mountain Forest, under the same professors.

May 19-June 3, Bruce J. Esposito, Uhart Asian expert, will give a course on "Japan Today: An Interdisciplinary View."

Three science courses under Uhart auspices are scheduled at the Talcott Mountain Science Center, Montevideo Road, Avon, as follows: June 23-July 11, "Astronomy," with Arthur Schneider; June 23-July 11, "Meteorology," with John P. Cussen; and June 23-July 4, "Descriptive Geology," with Nicholas Greci.

Two psychology courses are offered. Applicants may obtain full information in Room 306 at Dana Hall, or phone (203) 243-4544. "Experimental Workshop in Group Processes," a top-level graduate course in clinical psychology, will be taught May 18-23 by John J. Schloss and Michael D. Kahn. "Gestalt Psychotherapy - Theory and Practice," also a special topics course, will be given on the senior level August 8-17 by Allan L. Schiffer.

Registration for post-season courses, preferably by appointment, may be made during the week from 9 a.m. to 8 p.m. in Room 228 at Auerbach Hall. For further information, phone (203) 243-4387.

Alternatives

Alternative energy and food production is the focus of the second annual Toward Tomorrow: A Symposium of Alternatives offered through the Division of Continuing Education at the University of Massachusetts-Amherst, this summer.

Participants gain practical working knowledge in such areas as wind power, solar heat, methane gas, organic gardening, steam power, electric cars, recycling, and world food and energy problems.

Building on last summer's experience, this series of 29 workshops is offered at a lowered cost and on weekend as well as week long schedules throughout the summer.

Workshop instructors are experts in their field, and emphasize the "how to" aspects of the subject matter. Whenever possible, students are involved in building, measuring, growing and problem solving.

Toward Tomorrow workshops run from June 27 through August 15. There is no limit to the number of weekend or week long sessions participants can register for. Enrollment is open to the public. Credit options may be arranged.

For further information on workshops and registration contact Toward Tomorrow, Division of Continuing Education, 205 Hills North, UMass, Amherst, MA 01002, telephone (413) 545-0905.

Free Summer in Mountains

The Connecticut Chapter of the Appalachian Mountain Club announces that state college students will be offered the opportunity to spend the summer in the mountains of northwestern Connecticut and enjoy FREE room and board.

In order to control overuse and to encourage proper camping and hiking methods, the Chapter will sponsor a caretaker program for its Mt. Riga Wilderness Reservation. The caretaker will assign camping locations, collect fees, perform conservation work and generally offer assistance to campers and hikers.

Connecticut college students are being given priority for this summer experience. The caretaker(s) will live in a two story log cabin complete with a wood-burning stove. Food will be supplied by the Chapter.

Students interested in learning more about this unique opportunity and who are willing to spend a minimum of two weeks in the mountains from June through August should contact Mr. L. H. Doar, P.O. Box 637, Fairfield, Ct. 06430.

Alcoholic Care

A seminar on the "Continuity of Care" treatment program for alcoholics will start April 24 at the Institute of Living. The nine lectures will be on Thursday evenings from 7 to 10:00 p.m. from April 24 to June 19.

Only 50 students will be accepted into the course given by the University of Hartford, Department of Continuing Education. A selection committee will pick the students in order to balance the group. The co-sponsors are the Greater Hartford Council on Alcoholism, the University of Hartford, the Alcohol and Drug Training Center, and the Institute of Living.

Inquiries should be mailed to: Division of Continuing Education, University of Hartford, 200 Bloomfield Ave., West Hartford, Ct. 06117.

B&G Jobs

The Buildings and Grounds Department is now accepting applications from Trinity undergraduates for summer employment. Categories of work include grounds care, painting, low

level carpentry and general cleaning.

These summer jobs are open to undergraduate students who are planning to re-enroll for the 1975-1976 academic year. Preference will be given to those students receiving financial aid.

Interested students are encouraged to pick up applications at B & G, 238 New Britain Ave. as soon as possible. Those selected will be notified by the end of April.

Memorial Rite

A memorial service will be held at 4 p.m., Thursday, April 10 in the Trinity College Chapel for friends of three members of the college staff who recently died.

The service will be in memory of Ralph M. Williams, professor emeritus of English, who died February 25; Clifton M. Bockstoe, vice president for financial affairs and treasurer, who died March 16; and Pasquale Migliaro, part-time security officer, who died March 16.

The service will be conducted by the Rev. Dr. Alan C. Tull, college chaplain; Edwin P. Nye, dean of faculty; and Dr. Theodore D. Lockwood, Trinity president.

West Side Story

The Rocky Hill Theatre Guild, Inc. will present West Side Story on April 10, 11, 12, 18, 19, at 8:15 p.m. at the Rocky Hill High School. For ticket info call 529-8404 or 563-0660.

News Notes

Ban Bullets

The Consumer Product Safety Commission has decided to consider the merits of a petition filed by the Committee for Hand Gun Control Inc. (111 East Wacker Dr., Chicago) to ban the sale of hand gun bullets, except those for policemen, military personnel and licensed security guards, and licensed pistol clubs. The Commissioners of the Consumer Product Safety Commission will not appeal the Federal Court decision of Judge Thomas A. Flannery (Washington, D.C., December 19, 1974) who ordered the Consumer Product Safety Commission to consider within sixty days the proposal to ban the sale of hand gun bullets as a hazardous substance. The Court ruled that the Consumer Product Safety Commission has the power under the Federal Hazardous Substance Act to enact such a ban. He ordered the Commission to publish a proposal to ban hand gun ammunition in order to get reaction from interested parties.

The Committee for Hand Gun Control Inc. petitioned the Consumer Product Safety Commission in June of 1974. In July, the Commission accepted the petition and scheduled a public hearing, notice of which appeared in the Federal Register.

On the night of September 5, the Commissioners met and cancelled the public hearing, and rejected the petition to ban hand gun bullets. One Commissioner called it a "back door attempt to ban pistols themselves." The practical effect of the requested ban on hand gun bullets, if successful, would be a virtual ban on hand guns," the Commission found. They further stated that "Congress had not intended to confer that jurisdiction on the Consumer Product Safety Commission." Judge Flannery rejected this determination and ruled in favor of the Committee for Hand Gun Control Inc.

In a statement to the Committee for Hand Gun Control Inc., Superintendent James M. Rochford, Superintendent of Police, City of Chicago, said: "The original approach of banning hand gun ammunition as a hazardous substance under Section 10 of the

Women's Softball

All women interested in intramural softball are to bring a friend and a glove (if you have one) to the Life Sciences quad on Tuesdays and Wednesdays at 4 p.m. Please join us.

Rome Campus

The Trinity-Rome Campus summer session will run June 14-July 21 this summer. The six-year-old program will offer courses in Etruscan and Roman Art and Archaeology; The Art of Rome (c. 1500-1700); Ethnography of Italy; Painting, Drawing and Design; and Intensive Introductory, Intermediate and Advanced Italian.

A student may earn six transferable semester hours credit for two courses. By special arrangement, some courses may be taken for graduate credit. Courses are taught in English except for those in Italian language and literature.

The campus is situated on the Aventine, one of the original seven hills of Rome, and overlooks the Tiber and the Circus Maximus. Living quarters are dormitory style, in a renovated convent surrounded by parks and public gardens. Accommodations are

mostly double occupancy with private baths.

Nearby may be found open air opera performances, the picturesque flea market, small shops, ancient basilicas, the Colosseum and the Forum.

The cost of the program will be \$895 which includes tuition for two courses, all books and materials, full room and board, a four-day excursion to Florence and Siena; three half-day tours in the environs of Rome, free entrances to all state monuments, museums and galleries. Airtravel arrangements, either on a group or individual plan, can be arranged through the program director.

For further information, contact: Dr. Michael R. Campo, Director, Trinity College/ Rome Campus, 300 Summit Street, Hartford, Ct. 06106, Tel. (203) 527-3151 Ext. 221. Deadline for applications is April 10.

Engineering

There will be a meeting of students interested in Engineering and Computing majors on Thursday, April 10, at 4 p.m. in Room 103 Hallden Lab. The purpose of this meeting is to describe course changes and program opportunities. All student considering undertaking studies in computing or engineering are urged to attend.

VA stressed that the school must certify the student's course of study and tuition and fees for all students and any room and board charges.

No loan may be approved for intersession or other enrollment periods of less than 10 weeks.

... 'Gatsby'

(Continued from page 4)

5. Cinematography—A lesson in how poor cinematography can make a 6.5 million dollar movie look like an Andy Warhol low-budget spectacular. The sets look narrow and cramped, the costumes are not worn well and have a look of cheapness and the faces of the actors are so compressed that each looks permanently cross-eyed. An opulent production looks like papier-mache and the sense of period emerges as artificial. Compare this with "Chinatown" and "Stavisky" to see how a period should be evoked.

Finally—and this is the fault of everyone—the film is confused in the attitude it assumes toward the book. Is the film trying to mock Fitzgerald, camp him up, or treat him seriously? It's impossible to tell. If "The Great Gatsby" is taking its origins seriously, then the movie emerges as an embarrassment to every creative department. If the intent was merely to poke fun at the literary portentousness of the novel or to spoof the romantic movies of the 30's, then the film is an interesting and thoughtful creation. However, I would be hard-pressed to believe that the latter was really the case since almost everyone connected with the movie denied or disowned their participation in the venture the day after its gallantly festive New York premiere.

Nevertheless, "The Great Gatsby" cannot be denied its significance in that it resolves a long-standing question in the minds of a large portion of the movie-going public. At last it can be revealed that the moles on Robert Redford's right cheek, if connected with a felt-tip marker, would indeed result in the exact configuration of the Big Dipper. Quod erat demonstrandum.

V.A. Loans

The Veterans Administration at Boston is processing applications for new education loans for veterans attending school under the GI Bill. The loans, up to a maximum of \$600 in one academic year, were established by Congress recently.

The new law also provides a 22.7 per cent increase in monthly payments for 1.5 million veterans in training under the GI Bill. Single veterans now receive \$270 monthly. A veterans with two dependents receives \$366. Students pursuing an undergraduate degree, who exhaust their 36 months' entitlement, were given, under the new law, up to nine months additional time to complete studies.

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Lectures

Art Collectors

Henry McIlhenny, distinguished art collector and curator, and Joseph Alsop, former syndicated columnist and author as well as an art collector, will present the next two lectures in the Trinity College series on "Collectors, Curators and Critics" in the Austin Arts Center at 4:00 p.m. on April 8 and April 17.

Alsop, whose inclusion in the series, according to Mahoney, will come as a surprise to many who know him only as a former syndicated columnist noted for his trenchant views, has collected 11th century French furniture. He has written a book on Greek bronzes and is presently writing a book on collectors and collections of the past.

Clement Lecture



Donald M. Kendall

Donald M. Kendall will speak on the topic "Trade and Detente" at 8:15 p.m., Tuesday, April 8 in the Kriebel Auditorium at Trinity College.

Kendall will appear at Trinity to give the eighth annual Martin W. Clement Memorial Lecture, which is free and is open to the public. The lecture is sponsored jointly by the College and the Epsilon Chapter of Delta Psi fraternity in honor of the late Mr. Clement, former head of the Pennsylvania Railroad and donor of the Chemistry Building. Clement was a member of Delta Psi while a Trinity undergraduate.

Kendall is chairman and chief executive officer of PepsiCo, Inc., a world wide consumer products and services company whose major divisions include Pepsi-Cola Co., Frito-Lay and Wilson Sporting Goods Co.

Oxnam on China

"Impressions of the People's Republic of China", a slide lecture by Robert Oxnam, Associate Professor of History, concerning his trip to China in February and March, 1975, will be presented on Thursday, April 10, at 7:30 p.m. in the Washington Room. The trip included visits to communes, factories, schools, universities, hospitals, and various cultural events in five cities of north and central China.

Godine to Speak

Boston publisher David R. Godine will speak on the topic "Rolling Dice: A Small Publisher Among Giants" at 8:15 p.m., Wednesday, April 9 in the Trumbull Room of the Trinity College Library. His talk will be in connection with a public open house being held by the Watkinson Library and the Trinity College Library Associates.

His talk will deal with the unique experiences of a small, independent publisher at a time when independence from larger corporations is increasingly rare.

Verdi

William Weaver, noted music critic, translator and commentator, will speak of "Verdi, the Playgoer" in the Goodwin Theatre of the Austin Arts Center at Trinity College at 4:15 p.m. on April 9. The talk is co-sponsored by the Departments of Theatre Arts and Music and the Barbieri Center for Italian Studies and is open to the public.

Weaver is well-known to listeners of the Metropolitan of the Air for his commentary on many of the operas performed as well as serving frequently as panelist on the Metropolitan Opera Quiz.

Bice to Preach

The Rev. Michael K. Bice, M.D., chaplain of the medical schools of the University of London, will preach at 10:30 a.m., Sunday, April 13 in the Trinity College Chapel.

He was a Fulbright Scholar at General Theological Seminary in New York and received his S.T.B. degree from that institution in 1967. He was also ordained a deacon and later a priest in the Episcopal Church in 1967.

Following his ordination, Bice served on the staff of the Cathedral of St. John the Divine, New York City, for a year. From 1968-71 he

held a residency in internal medicine at the teaching hospitals of Tulane University, New Orleans. At the same time, he assisted in an Episcopal church in New Orleans.

Assassination Speaker

Robert B. Saltzman, an authority on the assassination of President John F. Kennedy, will speak at Trinity College on Monday, April 14, at 7:30 in the Washington Room.

A graduate of Union College and currently a Masters degree candidate in computer science at Union, Saltzman became associated with the Committee to Investigate Assassinations in 1970 as a computer systems applications consultant.

Saltzman designed, programmed, and implemented the Committee to Investigate Assassination's on-line retrieval system for various media and large scale data processing computer systems.

In February, 1971, Saltzman began to give presentations for the Committee to Investigate Assassinations to professional groups, high schools and university audiences and private groups in various cities.

Saltzman has appeared on radio and television shows throughout the country in association with the famous Abraham Zapruder film of Kennedy's assassination.

Saltzman maintains an extensive library of books, documents films slides and other source material on the assassination of President Kennedy and others.

Means Lecture

Brand Blanshard, Sterling professor emeritus of philosophy at Yale University, will give the free public lecture on the topic "The Difficulties of Being Reasonable" at 8 p.m., Tuesday, April 15 in the Life Sciences Auditorium at Trinity.

His lecture, which is sponsored by Trinity's philosophy department is the first annual Blanchard W. Means Lecture, given in memory of the late Dr. Means, who was Brownell Professor of Philosophy and Chairman of the Philosophy Department. Means died in November, 1973, and the lectureship was established by his family and friends.

Printmaking

A lecture on printmaking, a print exhibition and two print sales will be featured in the Austin Arts Center at Trinity College during April.

Robert H. Blackburn, artist and director of the Printmaking Workshop in New York City, will give an illustrated lecture on printmaking in the Austin Arts Center from 1 to 4 p.m. on April 10. He will also discuss the prints in the exhibition of "Women I," opening on the same day. This will be the first exhibition of prints by women artists sponsored by the Printmaking Workshop. The exhibition will include 26 prints by 20 women of different ages,

backgrounds, races and religion who share the facilities of the workshop.

On April 9 from 1 to 8 p.m. there will be a sale of oriental prints by Marson Ltd., and, on April 29, from 1 to 5 p.m. a sale of European prints from the Lakeside Studio.



Robert H. Blackburn

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Kathryn Wood, campus counselor for students interested in Christian Science, welcomes calls for assistance, 249-2595. Next campus visit, April 3, Library, 5:30-7 p.m.

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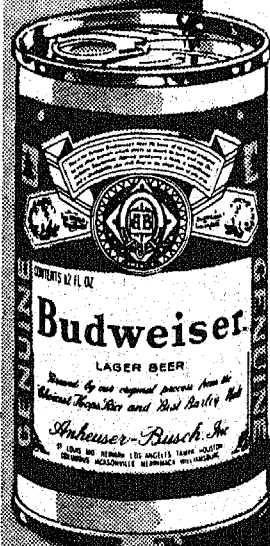
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BEER DRINKER'S QUICK QUIZ

Just to kill a minute or two, why don't you match your own beer-drinking habits and preferences against those of the Budweiser Brewmaster. While you're taking the test, it might be a good idea to cover up the answers with a cold can or two of the King of Beers.

1. When you do use a glass, do you ease the beer down the side? ☐ Or do you pour it down the middle to get a nice head of foam? ☐
2. How much foam do you like on a glass of draught beer? None at all ☐ One inch ☐ One and a half to two inches ☐
3. Do you like to drink your beer in little sips? ☐ Big swallows? ☐ Something in between? ☐
4. Which do you like best?
Canned beer ☐ Bottled beer ☐ Draught beer ☐
5. Which beer is brewed by "exclusive Beechwood Ageing with natural carbonation to produce a better taste and a smoother, more drinkable beer?" Budweiser ☐ Some other brand ☐
6. When you say "Budweiser," do you say it ... often? ☐ ... eagerly? ☐ ... loudly? ☐ ... gladly? ☐

ANSWERS
1. Right down the middle for a healthy head of foam.
2. 1 1/2 to 2 inches.
3. Big swallows.
4. Any of these, as long as it's Budweiser.
5. Only Budweiser.
6. All answers are acceptable.

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Sports

Crew Busy Over Spring Vacation

During the Spring vacation the crew held two regattas. The first was the annual Mason-Downes Regatta, held at Trinity on March 29. The second was hosted by Worcester Tech on Lake Quinsigamond at Worcester. This year's Mason-Downes Regatta was dedicated to the memory of the late Clifton Bockstoe, a long-time friend of Trinity Rowing and the college's Treasurer.

The first event on March 29 was the christening by Mrs. Mickey Potter, of the Edward Magnus Potter, the new fiberglass lightweight shell belonging to the Varsity lightweights. The boat is named after last year's lightweight captain. Mrs. Potter gave the shell to the crew for the use of the light varsity and the women's crew, whose racing seasons do not overlap. It is thanks to such private generosity that the Trinity crews are able to use the world's finest equipment, in terms of oars and shells.

The first race was a three boat event, the Trinity second frosh and j.v. lights racing against a boat from Brown & Nichols prep school. The prep school oarsmen were considerably larger and more experienced than Trin's, most of whom were facing their first race, but the second frosh pulled to a one

second victory over the two thousand meter course. The lights, the smallest crew in the race, trailed B&N by open water. In the second race, the Trinity first frosh demolished a boat from the University of Rhode Island. URI held a slight, initial lead, but as the boats hit the thousand meter mark where Trin's light varsity waited just off the course to cheer the frosh, the Trin boat suddenly exploded past a helpless URI, and Trin moved away steadily down the river and across the line. Next came the j.v. Heavies, Trin vs. Temple. This turned out to be the most grueling kind of race; neck and neck all the way. Six and a half minutes of busting down the choppy river with a tailwind pushing at the boats. A tailwind tends to upset balance more than a

headwind, which can actually steady a boat. The heavies pushed themselves to a half-second victory. Just enough to get by is enough to win. It's also enough to give coaches heart failure.

The light varsity race took a long time to get started, as the wind picked up and it was difficult to align the floating shells evenly. Fortunately, it was only a two boat race against the URI lights. In the confusion, URI was started with a slight edge which they capitalized on to grab an immediate half length lead. However, they were unable to disengage as the lights are very tenacious in the middle of a race, relying on grinding their opponents down rather than exploding away intially. At the thousand this grind took effect, and as URI faded, Trinity sat on URI's bow for a bit before pulling away smoothly to a thirteen second win.

The heavy varsity race was a long steady pull in which the boat from Temple never played a very prominent part. From the start on down it was a question of how much water Trinity would take. They took a lot, winning by about twenty five seconds. Ruthless to the end, the heavies threw their grinning cox, Andy Anderson, into the semi-waters of the Connecticut River, in the traditional gesture of retaliation for the steersman's slavedriving. Anderson deserves it.

The Worcester Regatta was held over waters thick with heavy swells and crested by a brisk chop, incited by a steady, chilling tailwind. Vile clouds intermittently spat wet snow all day. Worst of all, the day's primary antagonist was UMass, a school with rather more athletes to choose from than Trin and whose continued competition in the small college league does UMass no credit. The UMass heavy varsity has won the small college nationals the past two years running.

The second frosh started the day off with a victory over UMass. Leading by two lengths by the half way point, the Trin oarsmen did an excellent job of handling the miserable conditions, especially considering that for most of them their first race ever had been only a week before.

The next race was the first frosh, again Trin versus UMass. UMass won this race by open water. Both boats allowed their inexperience to get the better of them, and rowed badly. Numerous crabs stopped both Trin and UMass, as neither boat adjusted to the water or the wind. UMass, however, was stroking higher than Trin and managed to get more solid strokes in the water between crabs.

The light varsity went off next against Worcester's lights. Coach Curtis "Disengage!" Jordan had suggested to his lights that he would be displeased should the Potter be not pushed to the most aggressive victory margin possible. Whipped down the lake by cox Willy "No prisoners!" Matthews, the lights won by forty seconds. The j.v. lights rowed next, against a Worcester composite

eight which held four varsity heavies. They rowed what was probably the best race ever rowed by a Trin j.v. light boat. They were ahead by about a length at the thousand, but as the water got rougher and the race wore on, size, perhaps more than anything, to tell. The Worcester eight nipped the j.v. by one second.

In a race inevitably viewed as a foreshadow of the varsity event the j.v. heavies were crushed by UMass. The margin of defeat approximated that of the varsity light race. Trinity boat, overkeyed, anxious, was no match for UMass j.v. that is a lot closer to its varsity than Trinity is to our varsity. School size tends to pay off in terms of depth.

Prior to Saturday, Trinity has never beaten UMass. We had never even come particularly close. Trinity's blazing starts and heroic sprints have failed to counter the steady, perfectly applied power characteristic of the body of UMass's races. At the finish of the j.v. race the UMass coach was careful to tell Trin's Coach Norm Graf, "If you thought that was something, wait'll you see the varsity." Norm waited.

The heavies were rowing their fiberglass eight, the Bishop Gray, given last year. Cox was, as always, Andy Anderson '75, stroke was captain Phil Wendler, '75. Trinity took two seats off the start, but UMass kept their stroke high longer, and pulled even. When they also settled to a racing beat, Trin again pulled out by two seats. The shells drove down the course, solid through the waves and wind, side by side. UMass as rowing in the knowledge of having gone through Trin for two years, Trin in the knowledge of having been beaten. But it wasn't happening. UMass became aware of a new situation, and this time they were the ones to try an early sprint, to try in the last few hundred meters to pop the stroke up and muscle by. Trinity denied the attempt. As spectators ran along the shore, hopped up and down, yelled themselves hoarse, the varsity heavies finished one and a quarter seconds up on UMass, pulling out with a sprint of their own. Exuberance prevailed. The UMass coach was told succinctly "Taste it." His foot, one presumes.

Fencing Awards Presented

Four Trinity fencers received kudos at the annual testimonial dinner held at Pippie's Restaurant on Thursday, March 20. Jeff Martin was presented the Thomas Taylor Trophy, Rick Dubiel was given the Marsh Frederick Chase Award, and Larry Glassman and Lucien Rucci were elected co-captains for next year.

The tally of the first ballot resulted in a 3-way tie for the Taylor Trophy, given to the Trinity fencer who demonstrates the most enthusiasm and sportsmanlike conduct. Jeff Martin, Larry Glassman, and this year's co-captain Mark Farber all had an equal number of votes. In the runoff, senior Martin took the election hands down. In the past year, and throughout his fencing career, Martin has been the heartbeat of the Club here at Trinity.

The Chase Award, given to the fencer who has contributed most significantly to the sport of fencing, was awarded to this year's co-captain Rick Dubiel. Besides holding the best individual record this season, Dubiel shared administrative duties with Mark Farber. Included among those duties were putting on the film "Reefer Madness," maintaining equipment, begging money from both the SAC and the Athletic Dept., and writing articles for the Tripod.

Next year Lucien Rucci will share the Club's helm with Larry Glassman. Rucci will be the only senior on the squad next year. This year Rucci conducted the student taught beginning and advanced fencing class. Last year, Glassman coveted the best individual record. Glassman has done a great deal to promote conditioning and foster some esprit d' corps on the squad. Last but not least, the team presented their coach, Ralph Spinella, with a beautiful replica of a 17th Century rapier. Coach Spinella, who fenced on the U.S. Olympic Team, has exhibited a great deal of devotion and commitment to his club.

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Robert B. Saltzman
will speak

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in the
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